SUMMER 2005

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The Magazine of The Heinz Endowments

GROWING UP:

The Children's Museum of Pittsburgh Comes of Age

INSIDE: THE NEW CIVIC TITANS — NONPROFITS | DOWNTOWN CULTURE'S LATE-LATE SHOW

inside

Founded more than four decades apart, the Howard Heinz Endowment, established in 1941, and the Vira I. Heinz Endowment, established in 1986, are the products of a deep family commitment to community and the common good that began with H. J. Heinz and continues to this day.

The Heinz Endowments is based in Pittsburgh, where we use our region as a laboratory for the development of solutions to challenges that are national in scope. Although the majority of our giving is concentrated within southwestern Pennsylvania, we work wherever necessary, including statewide and nationally, to fulfill our mission. That mission is to help our region thrive as a whole community—economically, ecologically, educationally and culturally—while advancing the state of knowledge and practice in the fields in which we work.

Our fields of emphasis include philanthropy in general and the disciplines represented by our grantmaking programs: Arts & Culture; Children, Youth & Families; Economic Opportunity; Education; and the Environment. These five programs work together on behalf of three shared organizational goals: enabling southwestern Pennsylvania to embrace and realize a vision of itself as a premier place both to live and to work; making the region a center of quality learning and educational opportunity; and making diversity and inclusion defining elements of the region's character.

h magazine is a publication of The Heinz Endowments. At the Endowments, we are committed to promoting learning in philanthropy and in the specific fields represented by our grantmaking programs. As an expression of that commitment, this publication is intended to share information about significant lessons and insights we are deriving from our work.

Editorial Team Linda Braund, Nancy Grejda, Maxwell King, Maureen Marinelli, Grant Oliphant, Douglas Root. Design: Landesberg Design

About the cover Dressed for the job, a young Children's Museum of Pittsburgh visitor puts some muscle into building her unique water spouting system in the Waterplay exhibit. It's one of eight main interactive attractions in the expanded complex on the city's North Side. Attendance has skyrocketed since the museum's November opening.

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In the opening left by a historic shift in the region's traditional power centers, Endowments' president Maxwell King argues that large nonprofits and foundations have a unique opportunity for civic leadership. He offers four steps critical to their success.

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Our Spring annual report issue of *h* featured the untold story of how a rural community and two foundations successfully met the challenge of designing a national memorial to Pennsylvania's part of 9/11. We also explored philanthropy's role in combating childhood obesity.

From Spring 2005

Sacred Ground

In referring to the big change that September 11, 2001, brought to our part of the world, writer Jeff Fraser succinctly reports "the engines of United Airlines 93 screamed, the earth shook, and the anonymous southwestern Pennsylvania field was forever transformed." It seemed inconceivable, but an event of worldwide significance was unfolding in our backyard.

Those of us living near that field responded with food for the investigators, comfort for the families and information for the public. Having something meaningful to do in those early weeks was healing. But even as the investigation ended and the grass began to grow again over the crash site, we were surprised to see hundreds of people finding their way to this place.

As one who began volunteering to meet visitors at a windswept gravel lot overlooking the crash site, I heard many questions and listened to many stories. It dawned on us that this was a place to be preserved for all time. That said, we wondered: Who will care for this site? How will the memory of the brave actions of those on board Flight 93 be preserved? Who will do what needs to be done and how will we pay for it?

I realize now that many people were asking these questions, and some were providing answers. The National Park Service arrived to provide technical assistance. Our congressman introduced legislation designating the Flight 93 National Memorial as a new unit of the park service system. The Heinz Endowments provided funding for a Flight 93 coordinator to handle the media, comfort the families and organize a design task force. As a member, I helped draft a mission statement describing the significance of the site. Two years later, I was there when Endowments officials announced support for an open design competition as the most democratic, effective way to search for that memorial concept.

The 1,063 entries, overflowing with emotion, are now a valuable part of the Flight 93 archives, a permanent reminder of the way in which people responded to this act of courage. One of those entries will be the design for the memorial, and it will mark the first time that an entire National Park Service site has been designed through a competition.

In this town, it's been an amazing four-year odyssey. I've learned a lot about change. I've learned about the strengths of my neighbors, and the essential goodness of humankind. I've learned about negotiation and patience. I've learned about asking for help and accepting it. I have to agree with Teresa Heinz who quoted Abraham Lincoln in her essay, acknowledging that "we cannot dedicate, we cannot consecrate, we cannot hallow this ground" beyond what has already been done here. But we can, with the help of the Endowments, achieve "a truly excellent design that, in honoring the dead, [will] inspire the living."

Donna Glessner
Shanksville

Hold the Fries

I only had to read the first paragraph of Christine O'Toole's story, "Hold the Fries," describing the lunchtime revolution taking place at Rooney Middle School—where "Pittsburgh-style fries with cheese" are replaced with "fresh strawberries"—to feel encouraged.

In the shadow cast by the epidemic of childhood obesity, we can indeed see hope for a better way. O'Toole's story makes clear the central role of public schools, public policy and adults in the lives of children. They have the power to fuel the obesity epidemic but they also hold the greatest promise for preventing the conditions most responsible for its spread.

The far-too-common high-fat, high-calorie school lunch is but one factor driving up childhood obesity statistics. The simple math of calories consumed minus calories expended reveals the other key factor—lack of physical activity.

While it is true that complex biological factors and genetics play a role in development of obesity, there should be little doubt about how the obesity epidemic is largely the result of learned behaviors—high-fat diets and sedentary lifestyles. We must be mindful that these behaviors can be unlearned only if we address the powerful societal and corporate forces that have brought us to this place. For example, obesity is driving the rising rate of type 2 diabetes among children, a chronic disease with devastating consequences for the individual and the nation. This year, the national Centers for Disease Control and Prevention reported that we are confronting the possibility in this country that a generation of children may have a shorter lifespan than their parents because of obesity-related chronic disease.

Childhood obesity also exposes a racial and ethnic chasm. African Americans, Native Americans and Hispanics are far more likely to suffer from obesity and lack of physical activity than their white counterparts. Minority children also are more likely to live in poverty and, therefore, come to school requiring a hot meal in order to learn. African Americans constitute 54 percent of the student body at Rooney Middle School. Nationally, about 29 million students participated in the National School Lunch Program last year. In Pennsylvania, as of March, about 1 million students were participating. Also, it is not for lack of resources that we feed our children from an obesity menu. Last year, the U.S. Department of Agriculture spent some $6 trillion in cash payments and $900 million on food.

The deck seems stacked against parents and kids attempting to exercise personal responsibility and self-control over what they put on the dinner table. However, if we keep our eyes on the prize, there is hope for a better tomorrow. It will take creative imagination and political will to ensure that the tax-supported National School Lunch and School Breakfast Program is redesigned to prevent childhood obesity.

Dr. Stephen B. Thomas
Director, University of Pittsburgh Center for Minority Health

message

By Teresa Heinz
Chairman, Howard Heinz Endowment

When the Pittsburgh Cultural Trust held a design forum this summer to brainstorm ideas for development of the Cultural District's 8th Street block, many participants argued for a mix of uses that would make room for what one called "culture with a small 'c'."

It was an important notion. In its most fundamental sense, "culture" is an all-embracing concept. It describes who we are, what we believe and produce, how we dance and sing — in essence, how we live, the stuff of life. For the Cultural District to realize its full potential, it must celebrate culture in this broad sense, filling in the spaces around its larger institutions with places for artists and artisans to ply their trades, for smaller arts groups to perform, and for downtown visitors, workers and residents to gather in casual and playful ways, at jazz clubs, cafes, galleries and shops.

That was precisely the idea behind The Endowments' support of the Cultural District's new cabaret theater, which is profiled in this issue. The district's concentration of cultural institutions has been highly successful at drawing or keeping people downtown — when there are shows on. But too often, on nights and weekends when the theaters are dark, or when the shows end, the district empties out. The cabaret gives people a lively, fun reason to stay.

From its inception, the Cultural District was envisioned as a kind of urban-cultural ecosystem. Rather than house many of Pittsburgh's major performing arts institutions under a single roof, as some other cities have done, our Cultural District was intended to be an urban neighborhood. Instead of being housed in a single building, our cultural institutions would be woven into the urban fabric.

The intent was to benefit not just the cultural institutions but also the city itself. By encouraging people to use sidewalks and to interact at street level, it would entice them to patronize shops and restaurants. Those venues, in turn, would draw yet more visitors, further enhancing the district's appeal as a place to visit — and even to live. That appeal would strengthen the cultural institutions housed there. The result: downtown renewal comes full circle to cultural revitalization.

It was a vision for making the arts integral to people's daily lives. Here, by virtue of its constant presence, art would be something to respond to and interact with, not something to plan for as a distant or unreachable dream.

Many of the amenities necessary for a healthy cultural ecosystem are now falling into place. In our winter issue of *h*, we profiled our efforts to encourage downtown housing, which are bringing new vitality to the city's urban core. The Cultural District will soon be home to the first new residential apartment building to have been constructed downtown in decades.

The district is home already to an impressive array of large cultural institutions and smaller galleries, arts venues and performance spaces. That fusion is helping stimulate the resurgent interest in downtown living, and the cabaret theater, which will help keep the sidewalks crowded after hours, is one more building block adding to that increasingly potent mix. In that sense, the Endowments' support for the cabaret was about more than a single cultural venue; it was about helping this unique, urban ecosystem we call the Cultural District continue moving toward critical mass. Culture with a small "c" — in this case standing for "cabaret" — can be a powerful thing.

For me, taking a comprehensive view of how the pieces of our work fit together to make a more dynamic whole is how nonprofits can rise to the leadership challenge described by Maxwell King in his essay for this issue. In our community, as in many communities around the country, nonprofits are uniquely positioned to provide critical leadership — and we therefore have an obligation to step up to that role.

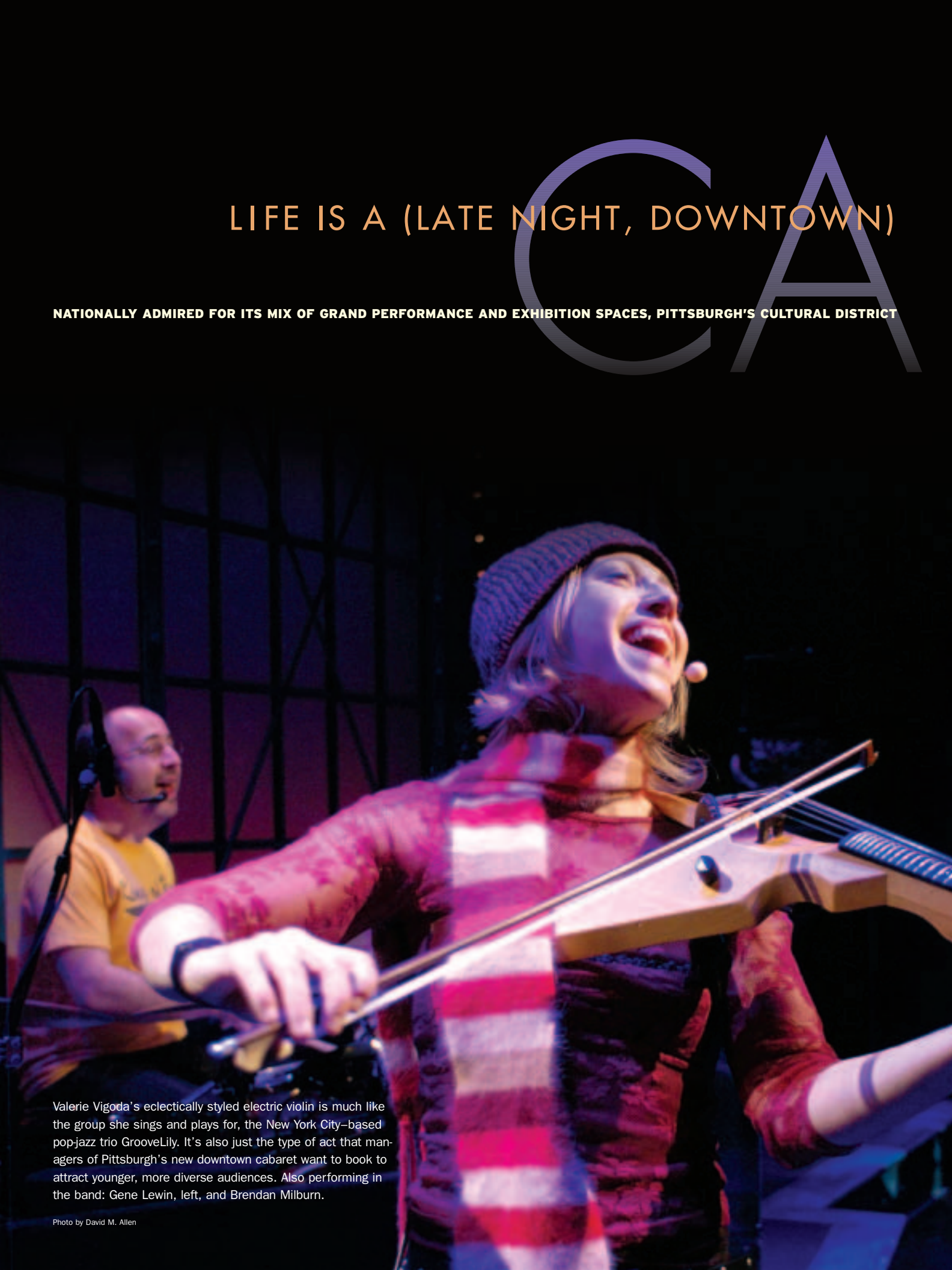
In our community, as in many communities around the country, nonprofits are uniquely positioned to provide critical leadership — and we therefore have an obligation to step up to that role.

We can do that by thinking more broadly and imaginatively than our partners in business and government typically can. By this, I am referring to much more than the bland notion of offering a vision. Of course, we need to do that. But we should be willing to go much further by considering how every aspect of our work connects to community and can be used in creative ways to strengthen the places in which we live. That is precisely what makes the renovated Children's Museum, also described in this issue, so vital and interesting. Not only has it strengthened its commitment to children's learning, it has reinvented itself as a place for research and as an anchor for community life.

That sort of imaginative leadership is what our society needs more of from nonprofits today. Anyone who doubts whether nonprofit organizations can play such a substantial role need only imagine Pittsburgh without a downtown Cultural District, or a Children's Museum, Sarah Heinz House, Andy Warhol Museum, Mattress Factory and Carnegie Science Center on its North Side. It makes for some pretty bleak images of the city's future. But when leaders of organizations like these think beyond their own walls, they enrich the neighborhoods and communities around them in ways that only they can. *h*

LIFE IS A (LATE NIGHT, DOWNTOWN)

NATIONALLY ADMIRED FOR ITS MIX OF GRAND PERFORMANCE AND EXHIBITION SPACES, PITTSBURGH'S CULTURAL DISTRICT



Valerie Vigoda's eclectically styled electric violin is much like the group she sings and plays for, the New York City–based pop-jazz trio GrooveLily. It's also just the type of act that managers of Pittsburgh's new downtown cabaret want to book to attract younger, more diverse audiences. Also performing in the band: Gene Lewin, left, and Brendan Milburn.

Photo by David M. Allen

BARET

HAS A NEW SERIES OF ACTS—SMALLER, MORE INTIMATE, BUT JUST AS DETERMINED TO PACK THEM IN. BY SETH BECKERMAN

She's new in town and fun to be with, spicing up the Cultural District night after night, pulling in a friskier, more spontaneous crowd from the late-night streets of downtown Pittsburgh. The city's newest venue, the 250-seat Cabaret at Theater Square, plays the petite chanteuse to the heavyweight, highbrow theaters that surround her.

If cabaret is all about offering a lot—liquor, dinner, dancing and entertainment—and doing it with spark and intimacy, the version created by Pittsburgh's Cultural Trust and supported by several of the region's foundations, more than earns its name. That it manages to do so in street-level space of a nine-story public parking garage has turned the heads of arts-district managers around the country.

"It's both spacious and intimate, and the acoustics are great," says violinist Valerie Vigoda, one-third of GrooveLily, a New York–based pop-jazz trio that played two late-night shows in March. "Whoever designed this room deserves a pat on the back." It has a cozy stage, dream lighting choices, thick sidewall curtains and seats on six levels, the wee-hours crowd can enjoy a show and drinks, and even pick from a light menu in a downtown once notorious for a closing-time-at-nine.

For Vigoda, the cabaret is the perfect setting for her wild-looking instrument —a six-string, flying V-fretted electric violin that allows her to play and sing at the same time. The other members of GrooveLily, Brendan Milburn and Gene Lewin, love it, too, she says. "It crosses genre, just like us. We can see 250 people in the room, and each has a comfortable chair and a place to put a drink. It's a civilized place, not a rock club where everyone stands, and not a traditional theater with rows and rows of seats." Vigoda knows the power of performance spaces on an audience. She played violin and sang back-up for Cindy Lauper in opening for gigantic Tina Turner concerts, which included stops in Pittsburgh's Post-Gazette Pavilion in 1997 and 1999.

The cabaret, with its mood-inspiring art deco ambiance, is a one-of-a-kind venue in Theater Square, a distinctive setting designed by the Cultural Trust, the foundations/corporations–supported overseer of downtown performance art.

Between the square's anchors—Katz Plaza, which features a 25-foot bronze fountain and six eyeball-shaped benches by renowned sculptor Louise Bourgeois, and the O'Reilly Theater, the Michael Graves–designed building that is home to the Pittsburgh Public Theater—is a box office for Cultural Trust–member performance groups, a broadcast studio for WQED-FM, Pittsburgh's classical music station, and Café Zao, an upscale, 75-seat restaurant.

The cabaret had its opening last October with the 1950s nostalgic musical revue, *Forever Plaid*. The production, which follows the traditional 7:30 p.m. curtain time, still is attracting large and diverse audiences — from the trying-not-to-be-staid older set to baby-sitter–dependent 40-somethings to post-college hipsters to teenybopper wannabe sophisticates.

But after the last du-wop in the show, when other downtown performance theaters are spewing out patrons, the cabaret morphs into its nightclub persona. That second-shift entertainment is the long-planned next step on the road to expanding choices in downtown nightlife. In a downtown where Pittsburghers can walk from their favorite restaurant at one end to a theater at the other end in just 15 minutes, expanding nightlife hours in the Cultural District is key to reaching the goal of a vibrant, 24/7 city center.

While several Pittsburgh foundations have been longtime supporters of the Cultural Trust and its various projects, including the cabaret, The Heinz Endowments has been the driving force behind the notion of an arts district. Under the leadership of Jack Heinz, third-generation steward of the H.J. Heinz Co. and the family's philanthropies, Heinz Hall was built as the performance home for the Pittsburgh Symphony Orchestra. From that platform, the vision of a distinct cultural district began to take form. The Endowments, also under the leadership of Jack Heinz's son, the late U.S. Sen. John Heinz, led the purchasing of properties that were part of a seedy red-light district and later led the formation of the Cultural Trust to coordinate development of a distinct arts district.

More recently, under the leadership of The Endowments and the Heinz family, a broad partnership of foundations and government agencies was formed to support the Eden Hall Foundation's lead gift in the campaign to cover the $33 million price tag for the land and the building at Theater Square.

While there has been great success for the mainstream performance stages downtown—the Benedum, Byham and O'Reilly theaters—foundations understand the urgent need for the city center to be successful as a later-night destination as well. "Big halls are important," says Janet Sarbaugh, director of the Endowments' Arts & Culture Program, "but they can't create that 24/7 buzz on their own." The cabaret, she says, is one planting in "…a diverse garden of activities. That's what will produce a more lively and animated downtown after working hours and through late evening."

When Kevin McMahon was hired as Cultural Trust CEO from Washington, D.C.'s Kennedy Center for the Performing Arts in 2001, he stepped into the Theater Square project, which already had the new parking garage on the drawing board, thanks to the work of his predecessor, Carol Brown, now an Endowments board member.

McMahon says he didn't want the ground floor to be a no man's land. "I see the Cultural District as an entertainment district, so the goal should be to try to offer something for everyone. I think we've been able to do that with this space," he says. "You create more energy with smaller, more intimate spaces."

The cabaret also is sparking new energy in the Civic Light Opera, one of downtown's longest-running stage-production groups. Relegated for years to a nine-week summer season at the Benedum and the production of *A Musical Christmas Carol* in December, the group now has expanded, thanks to a $200,000 Endowments grant, to produce *Forever Plaid* and develop other cabaret programming. The late-night productions

Seth Beckerman is a Pittsburgh-based writer who specializes in technology and the economy.
His last story for h *dealt with the successful merger of Louisville with surrounding Jefferson County in Kentucky.*

Photo courtesy of the Pittsburgh Cultural Trust; Jasmine Gehris, photographer

A full-house crowd takes advantage of the Cabaret Theater's light menu and plentifully stocked bar before an early evening performance. Below, left: Cast members of ***Forever Plaid***, the New York, Off-Broadway comedy hit, hope to make the Pittsburgh production just as long-running a mainstay of the cabaret. Since its opening with the theater in October, audiences have been supportive. Below, right: Juggler Michael Karas puts an adult spin on his act for late-night crowds. The cabaret, managed by the Civic Light Opera, Pittsburgh's summer theater group, is designed to expand downtown nightlife hours and bring in more diverse audiences.

Photos courtesy of the Pittsburgh CLO; Matt Polk, photographer

are diverse — singers, piano players, cabaret acts, open-mike nights, an adult puppet show, seasonal tributes, variety shows, comedy and even a Pittsburgh-style "Gong Show." Cabaret General Manager Jason Coll, who also has a long history with CLO, says that now that interest is increasing, he's better able to sort out audiences' tastes and book acts further in advance.

As the mix of entertainment at the cabaret evolves, locals have been prominent. Laura Yen Solito, another CLO veteran and musical theater graduate of the Boston Conservatory, never dreamed she would get a chance to perform her own cabaret show. "I was able to come in three days early and do an entire sound check, and I loved working with a lighting designer," she says. "It was a change for someone who is used to playing a character in theater. Cabaret is a great way to strip off the masks and be yourself."

Forever Plaid cast member Joe Domencic— who worked with Solito in CLO's *A Musical Christmas Carol* and plays Smudge in *Forever Plaid*, often stays after his show to watch the cabaret acts. While some performers bring in an older crowd and younger performers tend to bring in their peers, "they all work in the space," he says.

"It's all about product," says Art Falco, president and CEO of the Playhouse Square Foundation, a Cleveland nonprofit that owns six theaters, including two cabarets. "If you don't present something people want to see," he says, "you can't even give away tickets."

Increasing the number of downtown residents, says Falco, is an important element in generating audiences, and, with 8,000 downtown residents, Cleveland far outpaces Pittsburgh. The Endowments, the Richard King Mellon Foundation and several other philanthropies are involved in other efforts to boost downtown residency. The Endowments, for instance, awarded a $1 million grant to a nonprofit development agency to help rehab the Penn-Garrison building on Penn Avenue into 117 loft-style apartments. In 1986, the Endowments funded three-quarters of the purchase of a river-view parcel at 7th Street and Fort Duquesne Boulevard, where an 18-story apartment building is now emerging under the direction of the Cultural Trust.

Eden Hall Foundation Board Chairman and President George Greer champions the philanthropic strategy of purchasing land and buildings for long-term public benefit, especially in a downtown environment. Grants to support construction of the parking garage and build out the cabaret space are bringing benefits now, he says, "but they'll also provide an income stream [for the Cultural Trust, owner of the building] when it is paid off."

Richard King Mellon Foundation head Mike Watson also has supported the real estate strategy as one tool to revitalize downtown. But he also lauds the cabaret and other performance venues for bringing in more diverse crowds. "Whatever

Photos by Joshua Franzos

The Cabaret at Theater Square has been a key venue in "Gallery Crawls" produced by the Pittsburgh Cultural Trust. For one this summer, Program Coordinator Kathryn Fitzpatrick enlisted a dozen galleries and performance spaces for a three-hour cultural rush of acts and art. At far left: Crawlers gather in front of Future Tenant, a gallery run by creative management graduate students at Carnegie Mellon University. Near right at top: live reggae music has crawlers dancing all over Katz Plaza, a public parklet and an anchor of Theater Square. Near right below: Crawlers head into Urban Space, an art gallery run by a local artists' group. Paintings by Leslie Ansley compete with lights from the Benedum Center reflected in the windows.

growth that's taken place in downtown in recent years got its boost from activities in the Cultural District," says Watson. "Bring on a few more nightclubs, make room for bluegrass, country and folk entertainment. The more we have to offer, the busier the district will become."

Beyond the cabaret, the Endowments and other foundations are supporting other extensions of McMahon's smaller-but-more development strategy. Recent real estate purchases include a series of storefront venues that serve as scaled-down performance spaces and galleries. Future Tenant at 801 Liberty Avenue is programmed by graduate students in Carnegie Mellon University's Institute for the Management of Creative Enterprises. "This was a fantasy come true," says Dan Martin, director of the Institute. "We were looking for a laboratory experience for our students to… do marketing, programming and fundraising when they are trying to present opportunities for entertainers."

Future Tenant also was a big draw in two Cultural Trust–sponsored "gallery crawls" earlier this year. For each event, Kathryn Fitzpatrick, a program coordinator at the Trust, lined up about a dozen galleries and other venues to participate for three hours on a Friday night. For the January offering, Fitzpatrick says, 2,000 people, many of whom would not be downtown on a Friday night, turned out.

"Just like we talk about Pittsburgh's cultural life as an ecosystem, the Cultural District is a microenvironment," says the Endowments' Sarbaugh. "We need greater diversity, but especially at night, and that's why the Cabaret Theater and other smaller venues are such important contributions. I want the time to come soon when, with all the high-quality art and theater, great restaurants and more people living downtown, the cabaret managers will need those velvet ropes to handle the lines." *h*

CREATING SPACES

A map showing stage, gallery and other cultural–entertainment spaces in the Theater Square District of downtown also highlights the strategy for long-term vibrancy: a mix of major theater, dance and concert halls complemented by smaller, more spontaneous art and entertainment venues.

1 **Wood Street Galleries**
601 Wood St.

2 **SPACE**
812 Liberty Ave.

3 **Future Tenant**
801 Liberty Ave.

4 **Liberty Lab**
937 Liberty Ave.

5 **Watercolors Gallery**
901 Penn Ave.

6 **Manchester Craftsmen's Guild**
800 Penn Ave.

7 **707 Penn Gallery**
707 Penn Ave.

8 **Urban Space: A BridgeSpotters Gallery**
709 Penn Ave.

9 **La Prima Espresso**
811 Liberty Ave.

10 **ArtUp, 911 Space**
911 Penn Ave.

11 **ArtUp on 9th**
121 Ninth St.

12 **209/9**
209 Ninth St.

13 **Katz Plaza**
Seventh St. & Penn Ave.

14 **Fragile Paradise**
813 Liberty Ave.

15 **Cabaret at Theater Square**
655 Penn Ave.

With their cameras at the ready, Pressley Ridge Summer Camp students Tori Luckenbach, 11, her sister Hanna, 9, and Justin Leavitt, 10, wait for the doors to open on their first field trip to the new Children's Museum. In background at left is the 1890s-era Allegheny Post Office.

A GREAT BIG PLACE TO PLAY

At the new Children's Museum of Pittsburgh, the players are everywhere: architects, foundation and government types, exhibit programmers, urban planners, historic preservationists, nonprofit neighbors, one very happy museum director and — oh, yes — lots and lots of children.

By Michelle Pilecki
Photography by Joshua Franzos

WE REALLY WANTED TO DO SOMETHING DIFFERENT

Top: The modernist, glass-and-steel structure of the Children's Museum, designed by Santa Monica–based Koning Eizenberg Architecture, which won the design competition. It is known as the Lantern Building for the glowing effect at night from inside lighting passing through the glass. Bottom: A child works with a pulley, which is one of many interactive features in the "Garage & Workshop" exhibit.

fter a two-hour romp with her family through the newly expanded Children's Museum of Pittsburgh, Megan Hendricks is bone tired. Her daughters are at the other extreme: giggling and yakking as they scramble to the third-floor Waterplay station.

"I'd like to build a boat, too, but I don't want to get wet," the mother of two says forlornly.

Up to this point, she has been a trouper—modeling clay in the Studio, keeping her balance in the Attic, catching a falling poem in Text Rain and exploring the MINI Cooper in the Garage. "I really like Daniel Tiger's 'Quiet Room,'" she says wistfully, recalling the visit to "Mister Rogers' Neighborhood" and the cubbyhole in the famously shy tiger's clock house.

Waterplay is not for the shy and retiring. As Mom concentrates on staying dry, 7-year-old Nell and 10-year-old Maeve splash around with 10-year-old Karen Lee. They gush over Build-a-Fountain and work together on connecting pipe sections to redirect a stream of water. They put together rudder, hull and sails, then guide their boats through the hazards of the 53-foot "river." They learn: Karen figures out that a bigger rudder keeps her boat afloat even in a whirlpool. A little boy at the nearby "Pond" figures out that yelling straight into the water makes for a great reverb.

It's for lack of time, not lack of more to explore, that the children are finally pulled away.

Though the trend in children's museums is to appeal to younger, mostly pre-school children, Pittsburgh's held the rapt attention of Liberty School students Maeve and Nell of Bloomfield and Karen of Shadyside. Even Mom was captivated enough to forget for a bit that she's a grown-up with a job as a clinical research coordinator at the University of Pittsburgh Medical School.

"I love it when parents take delight in their kids," says Jane Werner, the museum's executive director since 1999. Her conversation usually is punctuated with laughter, but she takes on a serious tone when she discusses the mission of the Children's Museum.

AND RESPECTFUL TO KIDS."

Janet Rice Elman executive director
Association of Children's Museums

Michelle Pilecki, former executive editor of Pittsburgh Magazine, *has spent years covering western Pennsylvania's arts-and-culture scene. Her last story for* h *profiled how foundations are helping community college systems meet new demands for cost-effective education of workers for the new economy.*

"We really wanted to do something different and respectful to kids. We weren't going to do cutesy stuff. We wanted to create experiences that families and children can do together and talk about." A grand reopening last year celebrated a renovation so extensive that even the name was changed to put "Children" first. It also is historically respectful, uniting two landmark buildings with a third. "It's created a very excited buzz in the children's museum community," says Janet Rice Elman, executive director of the Washington-based Association of Children's Museums.

But it's not just a pretty place. Yes, the new museum is a stunning unification of art and design—and a "green" building. But it's also a nationally recognized research institution for education, a "town square" for child-centered organizations and a crucial economic development player on the city's North Side. "You could argue that this project is a poster child for all five of The Heinz Endowments' giving areas," says Janet Sarbaugh, who directs the foundation's Arts & Culture Program and has overseen most of the nearly $5 million in total grantmaking to the museum during the past 12 years.

Within a few months of opening its $28 million expansion and quadrupling to more than 80,000 square feet of exhibit space, the museum was exceeding its own expectations in two key areas. During the nine-month period between last year's opening and this summer, there have been about 158,000 visitors. That number is a whopping 257 percent increase from the same period the year before the expansion, and 17,000 visitors more than the museum's most optimistic projection.

The community's response to the $28 million capital campaign also was dramatic: Donations came in nearly $1 million beyond the goal. Much of that success is attributed to extraordinary leadership in the local philanthropic community: 28 private, corporate and community foundations awarded a total of $15.6 million, with several of the leaders—Hillman and Grable foundations along with The Heinz Endowments—offering campaign-management guidance. But museum managers also attribute the ease in raising money to the personal interest in the expansion idea shown by children's educational television icon, the late Fred Rogers.

While he was focused on shaping the inside exhibits, others were interested in influencing outside design. The Children's Museum building mixes tomorrow's architecture with yesterday's treasures. The classical Old Post Office (circa 1897) is joined to the art deco Buhl Planetarium (circa 1939) by the museum's box-like, glass-and-steel structure, which in the evening resembles a softly glowing nightlight. For this effect it is known on the street as the Lantern Building.

"It really breaks down the boundaries of what's a kids' place and what's an adult place," says Julie Eizenberg, president and principal in charge of architectural design and master planning at Koning Eizenberg Architecture. The Santa Monica–based firm won the museum's national design competition, made possible with grants from the Benedum Foundation and the National Endowment for the Arts. Rebecca Flora, executive director of the Endowments-funded Green Building Alliance and a leader in the design competition for the David L. Lawrence Convention Center, advised the competition.

"Play With Real Stuff" is the museum's guiding philosophy. The Garage, in the old planetarium, offers kid-friendly adult tools to use on objects that can be dismantled and explored. The Studio has everything budding artists need for silk screening and for paper making, as well as colorful paints and clay. The emphasis is hands-on experiences: no e-mailing, cell phoning, iPod-ing, or Game Boy-ing allowed.

T REALLY BREAKS DOWN THE BOUNDARIES OF WHAT'S

But kids can explore lots of art: Monoprints, mosaics, paintings. Andy Warhol silk screens and an elephant sculpture by the late world-famous artist and one-time North Side resident Keith Haring that is on loan from the Warhol Museum. Antique stained-glass windows and assorted architectural artifacts from the Pittsburgh History & Landmarks Foundation. An extensive collection of famous old puppets.

"Everywhere you go, you will see art," says Werner. She's not embellishing—even the bathrooms serve as exhibit space. There is also the floor of the Nursery, where babies and toddlers can crawl over an installation created by Paul Rosenblatt. The interactive art pieces are hands-on exhibits, not just neat things to look at.

Indeed, on a tour with Werner, the toughest task isn't dodging running-everywhere children—which the Squirrel Hill mother of two boys does expertly—it's not being able

A KIDS' PLACE AND WHAT'S AN ADULT PLACE."

Julie Eizenberg president
Koning Eizenberg Architecture

Top: The once ponderous and cavernous entrance to the Buhl Planetarium has been transformed into a grand and captivating entrance hall for the Children's Museum. The Buhl, one of the city's older classical buildings, was saved as part of the museum expansion. Bottom: No children and few adults emerge dry from the Waterplay Exhibit, which features the "Pond" and several other interactive locales that aim to instruct as children play.

to linger. There are so many temptations, like Ed Tannenbaum's "Recollections," a wall-sized screen that reflects any passerby as a series of psychedelic colors.

Dominating the central three-story space of the Post Office is the familiar Kids' Climber. "It's the only piece we kept from the old museum—kids come in and remember it," says Werner. It also anchors the sightline through the minimalist Lantern into the Cafe—the Buhl's former entrance hall—through a new window on the far wall to provide a full view of the Romanesque Allegheny Regional Branch (circa 1890) of the Carnegie Library of Pittsburgh, which is in the throes of its own capital-improvement plan.

The first exhibit most visitors see is the "Neighborhood" and a video of the late Fred Rogers, who caps his welcome with "this would be a good time to hug." Pre-schoolers can dress up as "Land of Make-Believe" characters or play with the Trolley, while older kids and adults make physical impressions on a wall of soft plastic pins.

Adults are more leery of the optical-illusion–filled Attic's most famous feature, the Gravity Room. "Since the rest of the exhibits are 'Play With Real Stuff,' the Attic asks 'What is real?'" explains Thad Bobula, one of three in-house designers. "You can't always rely on your senses. The Gravity Room is pretty straightforward, but at a 25-degree tilt. Your eye sees everything the way it's supposed to be, but your inner ear tells you something is wrong." The room's exit is down a bowling alley. A real one.

Why? "It's very sturdy, and we could get a salvaged one fairly inexpensively," explains Bobula. That's one of the many ways the museum makes it easy to be green. The Endowments' record of requiring that green practices be followed in any building project it funds is well known, and the Children's Museum's green design was well in the planning before managers pitched to the foundations for funds. The project calls for using mostly recycled or locally harvested materials, relying on energy from entirely renewable sources and employing new resource-saving technologies. Sometimes the benefits reach beyond the museum.

For example, during construction, the museum needed to lobby the state to change the plumbing code to allow water-saving dual-flush toilets. Similarly, the museum pushed Pittsburgh city government officials to sell recyclable building materials rather than just dump them in landfills. The new city policy covers not just material that was carted out of the city-owned Buhl building, but every city government-owned property.

Being "green" isn't an add-on, but part of the philosophy. "If we're going to be dealing with the future, we should deal with the future," says Werner. "And kids really are the future."

The museum's role in that almost was cut short. Anne Lewis remembers her first board meeting in 1991. "We couldn't meet payroll," says the Fox Chapel resident who would spearhead the massive campaign as board president. The Pittsburgh Children's Museum that opened in 1983 with 5,000 square feet had managed to grow to 20,000 square feet and some 110,000 annual visitors. That fell to 80,000 when the Buhl Science Center closed in 1991. "We were going to ask the full-time workers to go a week without pay," Lewis recalls.

The museum scrambled to stay alive, and, "after three years of putting our finger in the dike," says Lewis, by then the board's vice president, directors considered joining forces with another museum. "We actually talked about closing."

The Hillman Foundation wasn't about to let that happen. Its president, Ronald Wertz, has supported the concept of a premier children's museum since he took over as CEO in 1969. His foundation was the first funder on board when the Junior League of Pittsburgh launched plans in 1982 to open in the basement of what was then the Old Post Office Museum. The relationship grew as Hillman Foundation staff assisted with plans for the children's museum to take over the building, and to conduct marketing studies.

Meanwhile, Fred Rogers envisioned a children's museum exhibit after receiving the Great Friend to Kids Award from the American Association of Youth Museums in 1996. Now the Association of Children's Museums, the international network counts 288 member museums and some 30 million annual visitors. The award alerted Rogers to a new way to reach out to children, says Bill Isler, president of Oakland-based Family Communications Inc., the Endowments-supported nonprofit founded in 1971 by Rogers to produce a *Mister Rogers' Neighborhood* exhibit and a wide range of child- and family-oriented materials. "But it would have been senseless for us to think of doing a hands-on exhibit ourselves," Isler says.

Top left: Youngsters squeal and jostle for position while waiting for their turn to enter the Limb Bender feature, a new climber that spans two floors. Below left: Historic preservationists and architecture critics have lauded the museum's design, which complements the classical buildings around it.

Clockwise from top: Lucy Murtaugh, 14 months, stays close to her grandmother's hand as another museum visitor runs loose in the Fred Rogers' Neighborhood feature in "The Neighborhood of Make-Believe" exhibit; Children's Museum Director Jane Werner shepherded the expansion project for five years; 2-year-old Sam Petrich, attempts to cross a rope bridge as part of the Garage & Workshop exhibit; and 7-year-old Ben Shaffer, and 5-year-old sister, Kate, work diligently on the "Animateering" exhibit, which allows users to create their own virtual puppet show on a large video screen.

With funding and guidance from the Grable Foundation, the museum built the Rogers exhibit and a companion piece that were fully booked for three years around the country. A smaller, refurbished version is back on the road for another three years. On its first road tour, "Mister Rogers' Neighborhood" earned the museum $477,000 and allowed them to create an endowment. It drew 83,000 visitors in six months at the Pittsburgh museum in 1998, "so we knew we could draw people in with the right exhibit," Werner says.

When the exhibit closed, the museum refurbished with the help of Hillman Foundation grants, and resolved visitor complaints about the lack of parking and food service. Attendance rose dramatically and overcrowding became an issue, says Werner. "We knew we needed to expand."

Her vision encompassed remaining at the North Side location to lead the creation of a "campus" for children's organizations and the revitalization of the neighborhood. "That one entity is bringing 200,000 people into the North Side," notes the Hillman Foundation's Wertz. He gathered representatives of local philanthropies and helped Werner and Lewis make the pitch. "The program sold itself," he recalls. Grable quickly pledged $1 million, followed by $3 million each from the Hillman Foundation and the Endowments, and then $2.7 million from the museum's board. Other regional foundation contributors included $1.5 million each from the Buhl and Richard King Mellon foundations; $500,000 from Eden Hall Foundation; and $218,000 from the Benedum Foundation. With persistent lobbying work from Wertz and Lewis, state and other government sources contributed more than $9 million; museum staff fund raising came to $872,000, and corporate donations totaled $824,000.

> "THE MUSEUM BRINGS TO FULL SCALE THE CONCEPT OF

Such perseverance and planning paid off. "We ended up sitting pretty with an extra $1 million in funds," says Lewis, who left the board's presidency in December. Similarly, the original projection of 180,000 visitors within a year had to be revised: As of July, the museum was on track to host more than 200,000, says Werner.

Helping to defray operations costs and feed the buzz are five nonprofit groups renting some 30,000 square feet in the museum. The idea is not simply that the museum helps other organizations, but that they can also help one another, such as combining resources to launch and promote a book club. Carnegie Library is a non-resident partner, offering some 1,000 library materials for borrowing through the museum.

"People are watching Pittsburgh very closely because the museum brings to full scale the concept of the 'town square' for children," says Elman of the Association of Children's Museums. The proposed National Children's Museum in Washington is taking Pittsburgh as its model, she says.

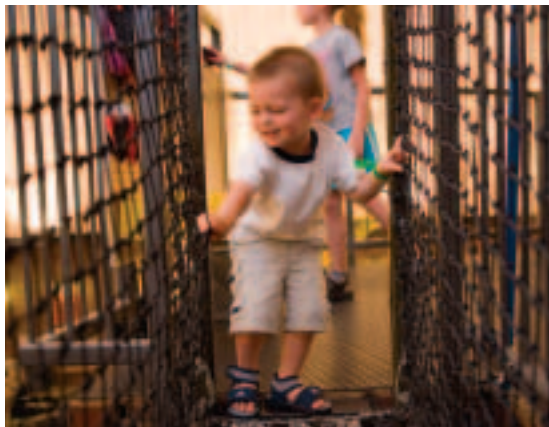
The museum expanded not just its space but its mission. Explains Werner, "What it really comes down to is this: We believe in children's literacy, but we know Reading Is Fundamental does it a lot better than we could. We believe in child advocacy [for children in the foster-care system], but Child Watch knows how to do it best." Other partners include "The Saturday Light Brigade," a family radio show on local public radio, and a pre-school program.

The largest and oldest partnership is with the University of Pittsburgh Center for Learning in Out of School Environments (UPCLOSE), part of Pitt's Learning Research and Development Center. "The partnership is a two-way street," says Karen Knutson, UPCLOSE associate director for arts and humanities. "They need research and evaluation, and we need to satisfy our own research agenda and work through our theories on informal learning."

The museum designs and builds nearly all of its own exhibits; they're not from an outside exhibit house. After a team comprising a developer, a designer and an educator create a design, a prototype is built and UPCLOSE examines how it works, who uses it and for how long, and if it can be improved. A typical "blitz study" runs two weeks: one week of videotaping and interviewing people at the prototype, then another week analyzing it. The relationship with Learning Research has evolved since Kevin Crowley, now UPCLOSE director, came to study the "Mister Rogers" exhibit in 1998. Last year, the partnership won the MetLife Foundation and Association of Children's Museums Promising Practice Award, "sort of the Oscar for the children's museum world," Knutson says.

The newest partnership will start in the fall with Pittsburgh Public Schools educators operating two classrooms on the

THE 'TOWN SQUARE' FOR CHILDREN." **Janet Rice Elman**



second floor of the Buhl building for 34 children in a joint Head Start/pre-kindergarten program. Each class will be a mix of children in the federal program, which has specific income eligibility requirements, and the district's magnet school–like program for 3- and 4-year-olds, says Carol Barone-Martin, senior program officer for pre-kindergarten education. The entire museum will be their "school."

The arts-based curriculum is still being developed, and eventually could be used "not just in Pittsburgh Public Schools but around the country," adds Isler, who serves as president of the school board. "We're going to learn a lot about how children learn." UPCLOSE may, too, in a proposed study that "will tell us something about the creative process in children," says Werner.

The Children's Museum has taken its mantra of partnerships outside its campus, as well. One long-term dream is a "Family District" based on the model of downtown's Cultural District, to which the Endowments has invested $50,000. The first step in that process is reopening the Hazlett Theatre.

When the Pittsburgh Public Theater left its North Side home in 1999, local businesses—especially restaurants—were devastated. The city-government–owned Hazlett has seen sporadic use since then, but city officials aren't equipped to run a 450-seat performance space. A new plan, with $1.2 million already in the funding pot—$500,000 of it coming from the Endowments—has the Children's Museum and the Andy Warhol Museum partnering to take it over. Family District discussions also have extended to other North Side neighbors—among them, the National Aviary and the Carnegie Science Center.

For Werner, the force driving her business planning and fueling her programming dreams is a belief in the sanctity of childhood. "That formative time is not being respected. Kids are not getting the opportunity to play and try things out," Werner says. She refers to Fred Rogers' dictum that play is the "work" of children; it's how they learn.

"I have the best job in Pittsburgh. I work with really interesting people, and, if I have a bad day, I can just walk out on the floor and see all these children play. Really play." *h*

Two of the most popular Children's Museum features are, top left, the "Kids' Climber," the only exhibit saved from the earlier set-up, and, below left, the "Mud Basin" in the museum's "Back Yard" exhibit. Enjoying the "Mud Basin" are students from the Pressley Ridge Summer Camp.

ONE & ONLY!

THE CHILDREN'S MUSEUM OF PITTSBURGH MAY WELL BE TRAILBLAZING A MODEL FOR OTHER INSTITUTIONS AROUND THE COUNTRY. IT'S THE FIRST CHILDREN'S MUSEUM TO:

PARTNER WITH A UNIVERSITY FOR RESEARCH ON LEARNING

BUILD A CAMPUS THAT INCLUDES PARTNERSHIPS WITH OTHER CHILD-ORIENTED ORGANIZATIONS

OPERATE A JOINT HEAD START/ PRE-KINDERGARTEN SCHOOL PROGRAM

BE CERTIFIED AS "GREEN" BY THE U.S. GREEN BUILDING COUNCIL'S LEADERSHIP IN ENERGY AND ENVIRONMENTAL DESIGN

RECEIVE A GRANT FROM THE NATIONAL SCIENCE FOUNDATION

HOUSE A RADIO STUDIO

opportunity builders

To prime Pittsburgh for 21st-century prosperity, nonprofits and foundations must take up the banner of leadership.

By Maxwell King Illustrations by Ken Orvidas

A century ago, Pittsburgh was the center of the universe. The Silicon Valley of its day, it was a city of business risk–takers and industrial barons on the order of Carnegie and Frick—men who amassed incomprehensibly vast fortunes employing the best and worst aspects of American capitalism. And the power of that capitalism reshaped America from a country of subsistence farmers to a country of consumers, with all the dramatic changes in lifestyle, commerce and culture that characterized the sweep of the 20th century.

Despite the birth of the union movement in the same city that championed industrial might, laborers were ground down relentlessly. At the turn of the 20th century, they worked in dangerous conditions for low wages and with little time off. Ultimately, though, after much tension, pain and suffering, there came a powerful new society: middle-class, working-class, egalitarian in some respects and prosperous.

In Pittsburgh at the beginning of the 21st century, it is startling to realize how many of the incredible things created in this region are now gone—defunct and torn down, like the Eliza Furnace, or abandoned, like the Hazelwood LTV steel mill site along the Monongahela River. But that doesn't mean that, as a city or a region today, we are without hope. In fact, the prospects for our region are as bright as the best of the older, mid-sized American cities. What it does mean is that the economic and institutional landscapes are dramatically different from what they were 50 years ago—and that our economic strategies need to reflect those changes. In the 1960s, Pittsburgh was still booming. The mills, operating three shifts 24/7, lit up the skies to the point that they were beacons at night for airplanes 50 or even 100 miles away. To serve the mill shifts, downtown was running around the clock as well. Above all the daily hustle and sell, business and government leaders such as Mellon Bank patriarch Richard King Mellon and three-term Pittsburgh Mayor-turned-Governor David Lawrence wielded power in a benevolent autocracy. They made deals and usually kept things improving.

Today, the differences could hardly be more stark. Local government is struggling to pull back from the cliff of bankruptcy and—with a few notable exceptions—is coming up empty in its search for powerful ideas and leadership.

But given all these high expectations for nonprofit leadership and community support, it's only fair that I, as president of one of the largest foundations in the state, offer some guiding principles to help chart the course.

And Big Business in Pittsburgh isn't so big anymore. Once home to more Fortune 500 corporate headquarters than any city but New York, Pittsburgh today is just one of dozens of regional business centers across the country. The once-mighty Allegheny Conference on Community Development—dominated through the 1970s by business titans who not only ran their own companies but owned them—now has almost half its board made up of heads of nonprofit institutions.

These are clear signs that, while well-paying jobs and economic development are crucial to future success of the region, business can't be the primary driver of social and community life in exactly the way it was 50 years ago.

The power once exercised by leaders like R. K. Mellon and Dave Lawrence is now decentralized and situated at universities, hospital systems and other nonprofits. Indeed, when we look for the economic drivers of our future, we are more likely to look to Carnegie Mellon University or the University of Pittsburgh than to any corporation or political machine.

Pittsburgh and western Pennsylvania may be bereft of many of these once-dominant institutions, but that does not mean we are worse off than we were. In fact, Pittsburghers should be no less hopeful about their future fortunes than they were 50 years ago. But that hope can be realized only if we avoid what is arguably the single greatest hazard we face today: the temptation to re-live the past and lose ourselves in it, to hold on to old ideas in the hope that, somehow, we will be able to regain past glories. The past can be a source of strength for us, but only if we are willing to move beyond it.

While we still have all the attributes of a highly successful community, we need to recognize that many of those assets are legacies from the past itself. The architecture, art, cultural institutions, universities and foundations are all legacies. They can, in partnership with other community resources, provide the basis for a hopeful future.

But that can occur only if we are able to look forward and employ the same risk-taking, inventive actions that distinguished our forebears. Certainly, we have the same quality resources to create a great city and region—all in a package that is as manageable, attractive, safe and hospitable as that of any mid-sized city in the country.

But the critical first step is this: We've got to move on.

We must be willing to embrace dramatic change and assume the risk that comes with it. We must recognize that the institutions most likely to shape that future are the large, nonprofit hospitals, universities and research institutions that today are the centers of innovation in our region. Just behind them in influence are the smaller but innovative nonprofits and the funders who support them.

A look at the new economic geography of the region validates these new power centers: the center of Pittsburgh's prosperity today is Oakland, home to universities and health care, not downtown's central core, the Golden Triangle. A look at the new leadership roster for the region shows us that the most powerful person in western Pennsylvania is arguably not the mayor of Pittsburgh or the CEO of U. S. Steel Corp., but the president of the University of Pittsburgh Medical Center system.

The people and ideas that are likely to lead economic development and entrepreneurial inventiveness are coming out of such nontraditional power centers as Carnegie Mellon, UPMC, the University of Pittsburgh School of Medicine and Pittsburgh's Life Sciences Greenhouse.

And their ideas and approaches are being funded by foundations and road-tested by nonprofits. Indeed, the nonprofit community here is, in my view, more likely today to be the source of invention, economic development and social improvement than either the western Pennsylvania business base or the political base that drives local government.

But if nonprofit leaders are going to be empowered to experiment, there will have to be a significant change in the culture of the region in which they work. The people—as voters and as consumers—must be willing to acknowledge that the old economy of the steel mills is not coming back.

We must be willing to abandon the old-fashioned notion that economic development comes about only when huge manufacturers open massive plants. We must recognize that

Maxwell King is president of The Heinz Endowments. This essay is adapted from his welcoming address, delivered at the Western Pennsylvania Nonprofit Summit in Pittsburgh earlier this year.

prosperity today is far more likely to derive from a thousand bright ideas percolating in the laboratories and classrooms of Pitt and Carnegie Mellon.

And southwestern Pennsylvanians will have to come to the realization that local government must be utterly transformed if it is to become a positive rather than a negative force. Most of us would agree today that driving down the cost of government, while making it aggressive in meeting the needs of business and citizens, is a requisite for success in the 21st century.

Getting rid of the costly and cumbersome in local and regional government will require the acceptance, first, of a merged Pittsburgh and Allegheny County government. After that, we should begin a vigorous search for regional approaches to economic development and community improvement. The critical ingredient in ensuring western Pennsylvania's future is a willingness to experiment and innovate, a willingness to jettison the "it's good enough" attitude that has been so self-limiting.

But given all these high expectations for nonprofit leadership and community support, it's only fair that I, as president of one of the largest foundations in the state, offer some guiding principles to help chart the course:

[PRINCIPLE] 1

We must be results oriented.

1. The nonprofit community must place a tough, data-driven, metric-specific emphasis on results rather than rely on good intentions. For decades, here and elsewhere, philanthropic groups and non-governmental organizations have relied for the most part on good intentions. Funders have sought good ideas, good people and good organizations to which to give money. Too often, though, all that was required to earn a check was a vague similarity of values. Today, it's results—specific, measurable goals, articulated in advance—that must be paramount. Hard objectives and tough metrics must be introduced early into our projects and then be respected in all our decision-making.

We must collaborate.

[PRINCIPLE]

2

2. Nonprofit leaders and funders must collaborate.
When goals are sharply defined and progress in meeting them carefully measured, the difference between ultimate success or failure often is the degree to which there are cooperative, collaborative approaches among participants. Thankfully, the partnering mindset is a distinctive strength of ours in western Pennsylvania. There is a powerful sense of community here and a long tradition of working effectively together, particularly in the nonprofit sector. When I first came to work at the Endowments six years ago, I was amazed at the depth of collaboration within the funding community. We need to build on that strength.

I believe that only those organizations willing to be much tougher on themselves in terms of efficiency will survive to carry their work forward. It's an evolution—a painful, difficult evolution—that American business went through in the 1980s and 1990s. I predict that, in the next 10 to 15 years, the nonprofit sector is going to go through a similarly brutal, transformative drive toward higher efficiency. In fact, this already is under way in western Pennsylvania's arts and culture community.

4. Nonprofit groups and the foundations that fund them must be innovative to the point of taking risks.
Pittsburgh's industrial history serves as the model here: The inventive, daring approaches of the business elite made this region an international success story. But in applying those lessons to new players for new times, I believe the foundation community and the largest nonprofits should be the risk centers—providing essential risk capital.

After all, those of us working in the nonprofit field don't have to worry about making money. Our leaders don't have to worry about getting elected. And our organizations are in the best position in society to lead innovation and to help develop cutting-edge, breakthrough approaches. In this respect, it's easiest for those at foundations—since we don't have to go

3. Nonprofit organizations and their funders must strive for efficiency.
In the current political and economic climate, clear, measurable goals and a collaborative approach will only get us partway down the road to success. In expending our resources, we must learn to be as efficient as the most successful businesses.

Even today, I believe we are weakening ourselves by accepting wasteful, redundant and scattered approaches. Everyone in our region who works for organizations seeking funds from the same sources has a sense that it is getting more competitive.

3

[PRINCIPLE]

We must be efficient.

[PRINCIPLE]

4 We must take risks.

into the marketplace to raise money—to be the risk-takers.

What's the reward for that willingness to take risk? It's a vibrant, exciting, growing community in which to live and work, just like this exciting and vibrant community has been so often in the past. Remember, it was Pittsburgh that mustered the initiative to clean up the air and water right after WWII, long before there was a federal agency to demand it. Pittsburghers supported other significant initiatives, such as: clearing the Point, the meeting place of its three great rivers, to produce an extraordinary urban park; and re-engineering the downtown into a cityscape where the modern complements the historically significant.

Today, Pittsburghers are supporting another great period of renewal: reclaiming riverfront land and the downtown core for housing and recreation; rebuilding outlying neighborhoods and raising urban-design standards in the university district of Oakland; supporting one of the nation's most dynamic cultural centers in the Pittsburgh Cultural Trust district; crafting a distinctive blend of urban and rural sustainable development that is making western Pennsylvania one of the nation's most exciting areas in the field of ecology; and building a new regional economy on the strong intellectual base of universities, hospitals, and high-tech and bio-tech companies.

For me, the fundamental question is not *whether* the Pittsburgh region will prosper, but *how* it will prosper. Will Pittsburgh continue, as it has in the past, to be one of the great American examples of an egalitarian society? Or will it become another modern-day example of a society divided?

Just at the moment that Pittsburgh is beginning to feel the potential power of a new economy fueled by the high-tech sector, the question must be posed here as it has been for other areas of the country flexing new economic muscle: Will this new world drive a wedge between the haves and the have-nots in a 21st century dominated by technology? Some disturbing signs are hinting at a possible answer.

For many American workers, real wages adjusted for inflation have been steadily declining through the last three decades, and those in the bottom half of the work force are barely able to make do. In the United States, 50 percent of children from birth to age 18 are being raised in households at or near poverty level.

On the other side, increasing numbers of wealthy Americans live in gated communities designed to isolate them from crime and the other side effects of an inequitable society. Because of Pittsburgh's unique tradition—starting the 20th century as a center of class strife and moving forward to become a symbol of working-class prosperity—this threat to equity should hit home as an important challenge. And who better to meet that equity challenge than the nonprofit community?

So these are the opportunities and this is the timeline: In the next 20 years, it will fall to Pittsburgh's nonprofit sector to provide the leadership in accountability, innovation, efficiency, collaboration and results-driven energy to propel the community forward. And it will fall on our shoulders to promote strong, communitarian values that lead to an equal-opportunity society.

But what a great set of challenges lies before us. For nonprofit leaders, we need only ask: "What could possibly be more important work?" And then get on with the business of making this community the best there is. *h*

here&there

Endowments-Funded Study: Maternal-Child Health System Flaws

A two-year study of how well the health-care system serves mothers and children in Allegheny County has found that scattered cooperation and communication among human service agencies, poor public transportation and persistent racial discrimination are among factors limiting effectiveness. The study, commissioned by the Endowments' Children, Youth & Families Program and conducted by RAND Corp. researchers, praised earlier efforts by human service agencies, foundations and health-care officials to meet federal objectives for reducing overall infant mortality and improving early prenatal care. But the study report puts a spotlight on shortcomings that affect access to quality care, especially for young mothers and their children in low-income households. The report calls for public officials to simplify access to care, guarantee transportation for women seeking health services for themselves and their children, and create a report card system to monitor progress in making improvements.

"We spend huge amounts of money [on treatment] because we haven't done enough up-front work… on preventative health and wellness," Pennsylvania's Department of Public Welfare Secretary, Estelle Richman, said at an Aug. 3 press conference announcing the study findings.

Joshua Franzos

PUBLIC ART GLOWS BLUE ON CONVENTION CENTER ROOF

Vira I. Heinz Endowment Board Chairman Jim Walton celebrates a successful lighting of the word-emitting installation "For Pittsburgh" with the New York artist, Jenny Holzer, left, and Diane Dalto, who chairs the Pennsylvania Council on the Arts board. Holzer's piece is the crown jewel commissioned through a $2 million public art program, selected through a juried process and integrated into the design of the new David L. Lawrence Convention Center. The process and commissions were supported by the Endowments and the Richard King Mellon, McCune, Hillman and Pittsburgh foundations. The July 20 opening featured a lecture by Holzer on the creative process behind the large-scale electronic piece, which is made up of blue-glowing, light-emitting diodes that follow the sweeping curve of the convention center roof line along a pedestrian walkway. They reproduce the entire text of three literary works that center on Pittsburgh: *An American Childhood* by Annie Dillard, *Out of This Furnace* by Thomas Bell, and John Edgar Wideman's Homewood Trilogy: *Sent For You Yesterday*, *Hiding Place* and *Damballah*.

STAFF HONORS AND PROMOTIONS

Endowments President Maxwell King has been awarded an honorary doctorate by Point Park University for his "unique and effective approach to philanthropy in western Pennsylvania."

That description was part of a citation read to 600 graduates and their guests at the April 30 commencement, in which two others received honorary degrees: John Bitzer, retired CEO of ABARTA, a Pittsburgh company with interests in publishing, bottling and energy; and sports journalist–author Michael Holley, a Point Park alumnus. University President Katherine Henderson said King's extensive background in journalism—including an eight-year term as editor of the *Philadelphia Inquirer*—has spurred foundations to be better communicators with the general public as to the intent of their funding strategies, to be more open and accountable and to be more results oriented.

In internal Endowments changes, King earlier this summer announced the promotions of two communications-connected staff members.

Grant Oliphant, who has served as the Endowments' associate director, with responsibility for communications, evaluation and planning, has taken on a new role in managing the foundation's grant-making activities and 12-member program staff. He will continue to manage evaluation and planning, and his title will remain the same. With that shift into program management, overall responsibility for communications will be assumed by Douglas Root, who has served as communications officer, editor of this magazine and manager of media relations. He is now communications director and reports to the president. Oliphant joined the Endowments in 1993 as director of communications. He left briefly in 1999 to pursue other opportunities, but returned later that year to assume an expanded management role. Root joined the Endowments in 2001 after two decades in journalism and government service.

Joshua Franzos

WARHOL TOUR

Vira I. Heinz Endowment and Howard Heinz Endowment board members can't resist poking at the mylar balloons featured in the Silver Cloud exhibit at the Andy Warhol Museum as its director, Tom Sokolowski, explains Warhol's intent with the project. The board's tour and dinner at the museum during its spring meeting followed a surprise announcement by Howard Heinz Endowment Chairman Teresa Heinz of a $4 million donation to the museum at its 10th anniversary celebration dinner in April. That grant brings total funding of the Warhol by the Endowments' two boards to $9.4 million.

Teresa Heinz Honored by Tri-State Girl Scout Council

Lauding the Girl Scout experience for its "ability to teach young girls to believe in their right to dream and fulfill those dreams," Teresa Heinz was honored in return with this year's Pearl of Excellence award from the Girl Scouts Trillium Council, the sector covering nine counties in Pennsylvania, West Virginia and Maryland. More than 600 guests attended a late-afternoon reception at the Hilton Pittsburgh in March, in which Women of Distinction awards also were presented to professionals whose lives are emblematic of Scouting values. "I believe our society will reach its true potential only when every person, including every woman, is valued for her experience, wisdom and skills," Teresa Heinz told the group, "and when her opinions are judged not by her gender, but by the caliber of her thought."

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